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AUTHOR Pheasant, Marilyn
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ABSTRACT

This bulletin highlights elements of the music programs in two Oregon school districts--David Douglas School District 40 and Salem School District 24J--that have kept these programs viable in spite of financial constraints. Ingredients for success of the overall music program at David Douglas are first described. Important elements include hiring outstanding musicians as teachers; clear communication between music teachers, principals, and music supervisor; constant parental contact and monitoring; and an emphasis on music education above performance. Other issues discussed include (1) performance vs. classroom time at elementary and high school levels, (2) accommodating other activities, (3) school board support, (4) student incentives, (5) the summer program, and (6) benefits to the students. Next, the string program at David Douglas, based on the Suzuki violin method, is described. Following this, the instrumental program at Salem is highlighted, with attention to such elements as recruitment of students, middle school and high school programs, and administrative support. A brief conclusion describes three criteria of success common to both programs: commitment to students, excellence in teachers, and a willingness to commit resources to music. A list of the interviews used in preparation of this bulletin is included. (TE)

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Marilyn Pheasant

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Preface

This Bulletin looks at the music programs in two school districts that have kept their programs viable in spite of financial constraints. In some school districts across the country, music programs have been severely curtailed. Of course, such curtailment is a logical step if music is not viewed as a basic program. In these two Oregon districts, however, the music personnel interviewed for this bulletin share the conviction that music is a basic program that affects people for the better throughout their lives. Their districts' financial commitment tends to support the assertion that music is a basic program.

Our study revealed many fine music programs in Oregon. This Bulletin highlights just two of these programs.

The Bulletin was written by Marilyn Pheasant, Oregon School Study Council graduate research assistant.

Philip K. Piele
Executive Secretary

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Introduction

All over the state, almost everywhere there is a school district, people can hear groups of students performing or singing. School concerts and other performances not only give students an opportunity to endure the discipline and enjoy the pleasure of performing, but such performances enrich the lives of all of us.

Because of the fiscal restraints of recent years, however, it has been necessary for funds in music education, like funds in other educational areas, to be cut. In some districts, music programs have been threatened because they are not perceived as a basic educational subject; they are considered a frill. The music programs of the two districts discussed in this Bulletin have not escaped the necessity of budget cuts. Nevertheless, despite financial hardship, these districts maintain that the music program is a part of basic education.

The Bulletin highlights elements of the music programs at David Douglas School District 40 and Salem School District 24J; special attention is given to the string program at David Douglas and the instrumental program at Salem. The programs featured in this Bulletin are two of the many outstanding music programs in Oregon public schools.

Ingredients for Success of the David Douglas Music Program

The string program at David Douglas School District began when the district was organized. In 1960 a number of small districts---Powellhurst, Russellville, Cherry Park, and Gilbert--were combined. The new district hired a music supervisor, David Petrasso, to set up the program and then to coordinate and supervise it.

Larry Morrell, the current music supervisor and high school band director, had known Petrasso a long time and been influenced by his teaching. At that time, Morrell was teaching in Battle Ground, Washington. Petrasso informed Morrell that, because of the size of the program, Petrasso had been authorized to hire another person to assist him in setting up the program at David Douglas. Could Morrell assist him? There was a certain element of risk for Morrell in moving from a very fine district in Washington, which had a recognized music program, to a brand new district in Oregon. But Morrell took the risk because he knew Petrasso and he had hopes of what David Douglas could become.

Basic to the program Petrasso and Morrell built is this precept: students come first. Morrell emphasized that the music department was established to give all students the broadest possible background in music. Both Morrell and Petrasso knew full well that they were teaching a broad spectrum of people and not pupils at a conservatory of music. They also knew, however, that they would encounter highly gifted children. Therefore, Morrell and Petrasso structured a program for these students as well as the average student. Because of their

belief in the priority of student needs, programs were set up with a wide variety of training open to various levels of students.

Important Elements

Petrasso hired teachers who were outstanding musicians. Morrell emphasizes, "That is so important. They have to be very fine musicians; and, of course, equally important, they have to be very fine teachers." According to Morrell, Petrasso hired gifted teachers who were able to set high standards because they knew that Petrasso was there to help them. Morrell has tried to maintain these standards.

The teachers must be dedicated and willing to put in time outside the classroom. Morrell states, "They do not go home at three o'clock as do the students, if they did they would not be successful." Afterschool duties include preparing lessons, rehearsing with students, contacting parents, and personal performing.

Because these music teachers are fine musicians, they are involved in various other musical groups. "All of our teachers are involved somehow with the professional world of music," Morrell points out. The music teachers are involved with the symphony, the opera orchestra, churches, and community musical groups. They are out in the community, and because they know what is going on in musical circles, their knowledge and experience benefit the students. In addition, teachers often take gifted students with them to perform at such functions.

Petrasso believes in the philosophy, which was firmly instilled in Morrell at Lewis and Clark College, that the general music teacher is

the basis of the music program. "The program will rise or fall on the quality of the general music teacher," Morrell stresses.

People have suggested to both Petrasso and Morrell, of course, that the reason for their good music program is that they have a supervisor of music. Morrell states, "That is not true. The supervisor makes it easier for the music teacher. It certainly makes for a more comprehensive, balanced program. But the general music teacher is the front line. These teachers, combined with the rest of the competent staff, are the foundation of the program."

Morrell commented that many band directors may think it is all right to have a weak choral person because then the band can get all the talented kids. But, unless the program is equally strong throughout the units--band, orchestra, and chorus--the community will notice the disparities. People will say things like, "Why is the choir always so bad and the band always so good?" Morrell stresses, "A balance of talent in your teaching staff is very important."

Morrell believes the relationship with the principal is equally important. "You can work with a principal who is not interested in the arts, but has an appreciation for what you are doing. That works very well." He pointed out that the district had many outstanding principals and that some of them are very well versed in the arts.

Communication is extremely important. He emphasizes that there should be no surprises and that everyone needs to communicate clearly with one another. When the teacher, principal, and supervisor keep in constant communication, there is usually very little friction.

Another strength of the David Douglas music program comes from keeping the parents informed. Morrell strongly stresses to his music teachers that they make every possible effort to make contact with the parents. If a student intends to quit the program, teachers should keep that student from quitting until they can talk to the parents. Morrell notes, "The parents need all the communication they can get." Sometimes the parents don't even know about such changes. For example, a student has a friend who is not a musician, but plays volleyball. The friend wants the student to play volleyball. However, the parent has just bought the student a new trombone. Sometimes the student will come home and say, "I have quit band because I don't like the teacher." Morrell says, "Then we find out that they like their teacher just fine, but that they like their friend just a little bit better. Communication is important."

"This constant parental contact and monitoring takes time, and the only time the teachers can do it is in the evening so that the parents are home," explains Morrell.

According to Morrell, performance--whether in band, orchestra, or chorus--has to be handled very carefully so that it does not become the number one priority. The goal is music education, not performance. "At the high school, however, we do stress performance because it is the culmination of all the years of learning about music."

Performances vs. Classroom Time

Recently, performances at the high school level have had to be partly curtailed because of the current emphasis on keeping students in

the classroom. It is becoming more and more difficult to give the kids a chance to perform in a supportive, appreciative atmosphere where they will be well received (such as Kiwanis meetings, PTA luncheons, and local music society luncheons). For example, it used to be that the Kiwanis would call on a Friday and request the choir for a Monday performance at their luncheon. The choir would appear in their robes and sing. But the students would miss two periods and the choir even tended to stretch out performances by dropping by the middle school to perform for them.

Everyone in the music department realizes they cannot interrupt the classroom any more than absolutely necessary. Cutting back on performances may also have its costs, however, according to Morrell.

First, there can be a change in the delicate balance of school community relationships. The community must understand the reason a music supervisor or teacher says, "No, I cannot be at your luncheon." It is that the students need to stay in class, not that the teacher is unwilling to take them out to perform. This, of course, is something the teachers and administration will have to explain. As Morrell points out, it is possible to get to the point where people say, "We are paying all these taxes, and you are buying all these band uniforms and instruments. But you never come out and play for us." "This is a dangerous area," he says, "and we are going through a period of adjustment."

The second drawback of reducing the number of performances is that the elementary and middle school students miss hearing the high school groups perform. This is an important facet of any successful

music program. The younger children need to have the structures explained to them so that they will not be intimidated by advanced groups. Younger students forget that music is a progressive training process. Morrell points out to elementary and middle school principals, "It is important that you realize that you have built-in cultural groups right there at the high school. When you use them, you get two different benefits from one performance." The students get a musical performance that everyone enjoys listening to, and those students who go on in music can have the role models of the high school group.

The music teachers encourage high school students to compete, or to get involved with a community group, as soon as possible. For example, on Easter Sunday, Morrell knew of five different churches in the area who used students from the high school band. He also performed on Easter in a church with three of his students.

Morrell said they have been accused of being a bit obnoxious when pushing their students in this way, but they want the students to have these experiences. From them the students achieve a strong feeling of accomplishment.

Accommodating Other Activities

Many students are not only involved in music, but also in other activities such as drama, athletics, or student government. A scheduled musical performance can sometimes conflict with another student activity. When this occurs, the individual needs of the student are taken into consideration. A music student may be an average trumpet player in the band and an outstanding runner in track. One less member

may not make that much difference to the band, but if the student is not in the track meet the team is let down and the student loses an opportunity for personal achievement. In cases such as this, the student is assisted in meeting the time requirements of various activities through the cooperative efforts of coaches, other teachers, principals, and parents. "Everybody compromises and shares," Morrell said.

As a result, many of David Douglas' top athletes have also stayed in music for four years. Last year two athletes went to Stanford on full $12,000 scholarships. Both students, in addition to achieving academic excellence, were musicians, athletes, and student body officers. Morrell commented that when a student is first clarinet and student body president, you know that there will eventually be a conflict. You must realize that the student will more often quit the band than quit being the student body president.

Cooperation is important in other areas of the music program, too. To minimize classroom disruptions, the performance groups--band, orchestra, and special chorus--meet at the same time in all the elementary schools. Therefore, Morrell points out, the music teachers must really work together. In the case of very talented students, two groups share them. There is much sharing between chorus and strings or band. Of course, since middle schools and high schools are departmentalized, this scheduling is not needed at the upper levels.

The athletic director, the activities director, and the music director also work together to schedule band and pep bands at athletic events. Naturally, communication is also very important in this area.

School Board Support

Morrell said that communication between the music department and the board, through the proper channels of the principals and the superintendent, should be constantly monitored. The board needs to understand all that is going on.

The School Board of David Douglas School District has consistently supported the music program. Morrell believes that this support has been the reason for the program's continued success.

> When the inevitable cuts come, it is vital that the cuts be made across the board for all areas of the educational process to prevent the elimination of any of the arts, or any part of the arts education programs. In other words, don't take art out so that we can keep music, or don't take out band so that we can keep orchestra. Let's cut them all proportionately. We can live with this.

When elementary programs had to take cuts in teaching, the same percentage of cuts applied to music. The district did not wipe out elementary music teachers; they cut them back. Morrell emphasizes, "This keeps the morale high in all areas; it keeps the program equal, and it keeps consistency."

Because the district has consistently supported the music program over the years, not with large sums of money, but with ongoing smaller amounts, the department has been able to buy small amounts of music each year. Over the years, the district has built a music library from which the department can draw. Since good music, like good literature, never becomes dated, this music can be used for many years.

Student Incentives

An incentive for students to stay in the program at the seventh- and eighth-grade level is another important item in making a strong music program. Morrell believes that the best incentive is having outlets for the really gifted students--such as special chorus, a stage band, or a string ensemble. In the David Douglas schools, most of these classes meet during a class period in the regular school day. In cases where there is a conflict, they meet during the lunch hour or before school.

Zero period classes, at 7 a.m. at the high school, are used for special, advanced groups. A string ensemble, a vocal jazz ensemble, and a jazz ensemble meet at this time. This takes a great deal of cooperation from the district, Morrell commented.

Summer Program

David Douglas has a summer recreation music program that runs for seven weeks (for the nominal charge of $10.00). Students who attend may be especially interested, need extra help, want to change instruments, or simply take up another. There are two separate areas for strings and one for band. The choral people do not have a summer class because they do not, to the extent of instrumentalists, need to maintain a practice schedule.

A good relationship with the local music stores helps any music program. Morrell says that they work hand in hand with them. Sometimes, representatives even come to the schools to help the students.

Benefits to the Students

For many children the only experiences they will ever have with the arts are those they have in school. For instance, many children will never be exposed to classical music except in the schools. Morrell says, "They at least learn about this kind of music, though they may not always like it." So the department tries to teach the students to tolerate other people's tastes in music. He points out that, in music or in the other arts, you must appreciate the other person's point of view or else your point of view becomes invalid. "In music, the only way you can be appreciated is to have other people to be willing to listen and appreciate. It is a great way to learn how to get along."

Shy people, who might not be successful in athletics because they aren't aggressive, can make it in music. "They are part of a large group where they are not required to be so much in the limelight. But they get that feeling of accomplishment that can only come from being part of the group and performing."

High school senior Genita Marek stresses that she has received many benefits from music. These includes travel to honor orchestras and all state orchestras, meeting many people, and especially meeting people who are more advanced musically than she is--which encourages her to grow. She is also involved in music groups outside of school as an accompanist.

Almost all professional musicians start in the public schools. In addition, millions of adults continue a life-long interest in music due to the schools' music programs. In recent years, more and more people

are playing in amateur groups that are flourishing throughout the country.

The String Program at David Douglas

Among the many fine music teachers at David Douglas is Dorothy Kroo. She is the orchestra director at the high school and also teaches strings at Alice Ott Middle School and at an elementary school. She is a graduate of the Julliard School of Music. According to Morrell, Kroo was an outstanding teacher before she came to Oregon and is probably one of the ranking Suzuki specialists in the state. (Suzuki is a system of teaching strings.) She has attended Suzuki seminars in many places, including Tokyo.

Kroo credits the introduction of the Suzuki violin method as having had a great deal to do with "whatever success we have realized."

> The Suzuki method, which was developed in Japan about forty-five years ago, is one that I have a great deal of belief in, and the philosophy is wonderful. Basically, the idea is that all children can be educated to a remarkably high level if the proper methods are used and, particularly, if parental support is realized. Not only is one of the philosophies that all children can be educated, but we want them to realize success. A high point is building their self-esteem and their image of themselves and their value.

The Suzuki method is important to Kroo because her greatest pleasure comes from taking students who are average, or somewhat below average, and developing their abilities.

There are many children of this type in her groups. Moreover, the string orchestra at Alice Ott Middle School (it placed second at the Northwest Orchestra Festival in April 1985) has two students in special education.

Jean Bruck, principal of Alice Ott Middle School, says that they are blessed in having such a strong program and Kroo at Alice Ott. "What I see developing is not only a very strong musical background and appreciation, but also highly disciplined people who have a responsibility to their music and to the full string ensemble group." Bruck says they have developed a strong group spirit; "they are a small but mighty group" that placed second against extremely tough competition. Groups from five states competed at the Northwest Orchestra Festival. The festival includes 125 groups totalling approximately 8,000 young people in middle school through high school. Seventeen of the entries were in Alice Ott Middle School's division. "We felt very pleased and proud our group made the finals. It is an honor."

Kroo says that, technically, the program consists of taking one step at a time starting with the basics, which need to be mastered. She stresses good intonation, playing in tune, careful listening, quality of tone, and overall musicianship. The Suzuki method emphasizes these same things.

Kroo believes self-confidence is extremely important. "When children play, they know faster than anybody else whether they have done well or not. If they do it well, which is, of course, our goal, they have a good feeling about themselves and about their group." She says the way they achieve success and recognition is through hard work without any short cuts. These basics were an important factor in the success of Alice Ott Middle School's string orchestra's performance in April.

Kroo adds that she does not use the actual Suzuki literature beyond the elementary level because, by the time the students get to middle school and to high school, "we have joined hands with students who might have received 'traditional' early training. They all have the object of playing and reading music well." In addition, she does much individual work at all levels--elementary, middle school, and high school.

Kroo strongly encourages the students to take private lessons because they really make a difference. She does a lot of private teaching, keeping her rates low so that lessons are within the means of many students. She also does scholarship teaching if a student's interest and circumstances warrant it. Often, these students come from a home with less than an ideal situation. "Private lessons particularly help this kind of student."

A number of her students have taken high school teacher training classes at the Pacific Northwest Suzuki Institute. Several of these students give the younger students private lessons. Tammy Stamp and Genita Marek are two student teachers. Stamp is a junior and has played the violin since she was five; Marek, a senior, currently plays the viola, cello, and harpsichord. Both have taken classes at the Suzuki Institute and have been teaching for about three years. Both feel this is a practical benefit from music. Not only can they make some money; but since they both intend to teach, it gives them practical experience.

Besides hard work, a number of other factors help create a successful program. These include motivation--including positive

self-image, parent support, solo competition, the summer program--and administrative support.

Motivation is very important, Kroo says. At one time, boys were apologetic about carrying a violin because they felt like a sissy. These days, country and western music and the popularity of fiddling dispel such stereotypes.

Kroo believes the teacher's attitude is also important, and she works very hard to help the students maintain a positive image about their work. She encourages them, "You are a unique group, you are an outstanding group." When they all work very hard and come up with a good performance, they receive special recognition that reinforces the positive image.

Kroo encourages her students to take part in solo contests not so much for the idea of obtaining an award, but because it provides a motivation to improve. "I have seen a lot of my younger students improve because they knew that they were going to play in a contest, and wanted to do their very best."

The district's summer program is very important to the success of the program, according to Kroo. Marek said that, though she did not start with Kroo, the summer orchestra program stimulated her and got her going. While Kroo always tries to make music enjoyable, in the summer she especially emphasizes the need to have fun. "Enjoyment and accomplishment go hand in hand. When they work well, it is a lot of fun."

Kroo feels that she has been very fortunate to have good admini-

strative support from the music supervisor and the principals. Conflicts are rare and communication is good.

Kroo believes that the 7 a.m. zero period class that she teaches at the high school is very valuable. This is the chamber ensemble, which consists of twenty-three students--the maximum number that function in a group of this type. They play a great deal of baroque music. This year, after many years of working with old instruments and patchwork types of repair, they were able to get a harpsichord. "That is a great boost to our students because they realize that they have been recognized for quality work, and they have received the opportunity to have an instrument that really enhances our performance. It is a real thrill for me particularly."

Kroo, in her enthusiastic manner, said that she has many students who are academically outstanding.

> There are so many disciplines that are required to be a good musician and all of these apply to other areas. They learn the results of hard work. They certainly learn about detail, working as a group, and commitment to a task. Their pride in their achievement is a very important thing that applies to all areas of education.

Salem's Instrumental Music Program

Karl Raschkes, music supervisor, said that Salem's instrumental program, which includes band and orchestra, developed as part of the district's music program and has been an ongoing program for quite a number of years. The program begins at the elementary level and continues through the middle schools and high schools. The program was in place when Raschkes assumed his position; he is continually working to improve it. At the elementary level it consists of a string and wind program. The strings start in grade four and winds in grade five.

The classes meet twice a week for a half hour each day. Mike Dunlap, string and orchestra teacher, said that they were trying to increase the contact time in any way possible through negotiation with the principals. They will teach students during regularly scheduled school day or after school. He added that they have taken advantage of some of the times available during early dismissal days to instruct the students.

Recruitment of Students

The initial step in the instrumental program is recruiting. The first phase of this, according to Dunlap, is attitudinal development "in which we try to make our program visible to our young students and try to interest them in joining band or orchestra in the future: "such things as concerts, performances, special field trips to the Oregon Symphony, in-class guest artists, fiddlers, and other performers." Raschkes added that this year the Portland Brass Ensemble and a

percussion ensemble performed for the elementary schools. Last year a string ensemble performed. They use the model of a variety of instrumental groups.

During the next phase, the general music teacher recommends students who show particular interest and aptitude. But every child is invited to join the program to play either a woodwind or string instrument. Dunlap explains:

> We make a special effort to recruit students who have particular musical aptitude, and presently we are in the midst of preparing formal musical aptitude testing. We also use recommendations from the classroom teacher. It has been shown that students who are disciplined and do well in their academics usually do well in music too.

Raschkes said that the recruitment efforts culminate with the instrumental teacher giving a demonstration to the students and inviting them to sign up for class. These voluntary classes are based upon a pullout program that meets twice a week.

Dunlap noted that, as part of the preparation process, the general music teacher presents a unit to all students on orchestral and band instruments. The general music teacher also teaches basic concepts in tone quality, rhythm, and notation-reading using the recorder.

Middle School and High School Programs

The students then have the opportunity to continue with their instruments into middle school and senior high school. Of course, at both of these levels, there is daily instruction in band and in orchestra. In addition, Raschkes noted, at the high school level there is usually a symphony orchestra using first choir wind players from the band, a string orchestra, and sometimes a chamber group. And the

bands usually include a marching band, concert band, symphonic band, and jazz band. There are also some jazz bands at middle school level. The jazz bands usually meet before or after school, but the main band and orchestra program, which includes the concert band, the string orchestra, and the marching band, meets during the school day. "There are also opportunities for the students to be involved in solo and ensemble experiences throughout each level including elementary school," Raschkes added.

Every fall, the Salem School District sponsors a citywide string weekend retreat. For the past two years this has been held at Camp Cascade in Lyons, Oregon. Middle school students are bussed there on a Friday morning. The string teachers from the entire school district work with the group on fundamentals and getting back into musical shape after the summer. Then, on Sunday, they present a concert. On another weekend, the high school students do the same thing. Dunlap says, "This is a very positive experience and motivates the students."

In addition, Salem has honor orchestras for middle school students (the Junior Symphony) and for high school students (the Youth Symphony). Both groups meet Monday evenings on a back-to-back schedule. Teachers also encourage the students to participate in the state orchestras and the Northwest honor orchestras, as well as the University of Oregon's summer high school honor orchestras and bands.

The program provides for elementary school students to perform three to four times a year. The middle school students perform approximately six times a year, while, at the high school level, performances are scheduled approximately once a month. The marching

band, however, performs more frequently during the marching season, and the pep bands also perform for athletic events.

At the middle school level, the school district sponsors annual, judged festivals. These festivals have been held for the band in the past; next year there is a proposal to also include orchestras. The high school bands and orchestras also attend the music festivals.

Districtwide enrollment in the string program is increasing. "The quality of the teaching has improved," Raschkes notes. The last two years, they have been able to bring in a national figure in string education as a clinician who works with each teacher. Raschkes points out that

> probably the key element in a successful program is quality teaching, and the teacher is the central focus of our efforts. So whenever we affect improvement, we seek to get the best possible teacher or to improve teachers to their best possible potential, so that the kids receive the best possible instruction.

Administrative Support

Although the district has had to cut the music department's budget, the cuts have not been exclusively to music. Dunlap points out that, since the district employs a music supervisor, this indicates the district's interest. "Many larger districts do not have a music supervisor, or do not have one any more." Raschkes said that during the past two years the district had been able to increase its support of music. It has purchased thirty violins for students who could not afford to rent instruments. This past semester eight full-time and one half-time music teachers have been hired to teach elementary music. "The beginning is the most important part of music as it probably is

for anything else," Raschkes says. Dunlap stresses that music belongs with all the other subjects--reading, mathematics, science. "It is just as important, and we have just as big an effect on children's lives and futures." Raschkes adds:

> We want to give every child tne opportunity to learn an instrument; we want them to have a truly musical experience, and an aesthetic experience in so doing. And we want them to carry that experience with them throughout life.

But Raschkes points out that they feel they still have a long way to go to achieve excellence in the program. "We are not satisfied to just simply rest at this point and say that is good enough."

Conclusion

As the foregoing description reveals, the exemplary music programs of the David Douglas and Salem school districts share at least three qualities. First, both districts are alike in their commitment to the students. Both districts encourage their students to compete, and to strive to improve, and provide the programs students the opportunities to do these things. Second, both believe that quality teachers are the foundation of their program. And third, both district also have been willing to commit resources to music. When it has been necessary to cut budgets, the music program's budget has declined only in proportion to other programs' budget cuts.

These successful programs are the result of commitment of the districts to music education and the result of many dedicated teachers and administrators planning, working, and reevaluating and working some more to enrich students' lives.

Interviews

David Douglas School District 40

Jean Bruck, principal, Alice Ott Middle School, David Douglas School District 40, Portland, Oregon. Interview April 16, 1985

Dorothy Kroo, orchestra director and strings instructor, David Douglas School District 40, Portland, Oregon. Interview April 16, 1985.

Genita Marek, senior, David Douglas High School, David Douglas School District 40, Portland, Oregon. Interview April 16, 1985.

Larry Morrell, music supervisor, David Douglas School District 40, Portland, Oregon. Interview April 8, 1985.

Tammy Stamp, junior, David Douglas High School, David Douglas School District 40, Portland, Oregon. Interview April 16, 1985.

Salem School District 24J

Mike Dunlap, orchestra director and strings instructor, Salem School District 24J, Salem, Oregon. Interview April 19, 1985.

Karl Raschkes, music supervisor, Salem School District 24J, Salem, Oregon. Interview April 19, 1985.